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‘THE MUSICAL PILGRIM’

Edited by Dr. Arthur Somervell

Bach's B minor Mass

by C. Sanford Terry

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‘*THE MUSICAL PILGRIM*’

General Editor

Dr. Arthur Somervell

B A C H

The Mass in B minor

BY

CHARLES SANFORD TERRY

Litt.D. (Cantab.), Hon. Mus.D. (Edin.)

Hon. D.Litt. (Dunelm.), Hon. LL.D. (Glasg.)

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PREFATORY NOTE

THE object of the Series which includes this book is to provide students and concert-goers with reliable guidance to the classics more solid than that afforded by annotated programmes. The two categories of listeners do not invariably coincide. But in the following pages information is provided which should instruct both and interest at least one of them. Reference throughout is made to Novello's octavo edition of the vocal score, though it bears unauthorized marks of expression based on the Chorus parts used at the Leeds Festival in 1886. How far they conform to Bach's directions is pointed out in these pages. An excellently clear miniature edition of the Full Score is published by Eulenburg. Breitkopf and Härtel publish the Bachgesellschaft edition of it. A facsimile of Bach's autograph Score is published by the Insel-Verlag, Kurzestrasse 7, Leipzig. The most stimulating treatise on the Mass is in chapter viii of Sir Hubert Parry's *Johann Sebastian Bach*. Others are in the biographies by Spitta (Bk. VI, chap. ii) and Schweitzer (chap. xxxiii).

C. S. T.

KING'S COLLEGE,
OLD ABERDEEN, Jan. 1924.

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The 'Missa'

FIVE of Bach's Leipzig compositions bear the title *Missa* (Germ. *Messe*): the Mass in B minor, or 'grosse katholische Messe', as Bach's son Carl Philipp Emanuel catalogued it, and four miscalled 'short' Masses in F major, G major, A major, and G minor. His earliest biographer, Johann Nikolaus Forkel, repeating a still earlier authority, records¹ that Bach composed five complete sets of Cantatas for the ecclesiastical year, as well as, though here Forkel is probably incorrect, five 'compositions for Holy Week', i. e. 'Passions'. It may be, therefore, not a chance coincidence that a similar number of Masses is extant; for originally the B minor was identical in form with the other four. Moreover, five detached settings of the *Sanctus* have come down to us, though Bach's authorship of all of them is not acknowledged.²

What did the word 'Missa' connote in the use of Bach and his contemporaries? Unlike other Protestant churches, which superseded the Roman Mass by another liturgy, the Lutherans continued to treat the 'Amt der Communion' (Communion Office) as the principal form of public worship. Outlined by Luther (1526), the 'Ordnung und Form des Gesangs zum Ampt der Communion' (Order and Mode of chanting the Communion Office) was laid

¹ Cf. Forkel's *Johann Sebastian Bach* (ed. Terry, 1920), p. 138.

² Four of them are in the Bachgesellschaft Edition, Jhrg. xi (1), and the fifth in Jhrg. xli.

down for his principality by Duke Heinrich of Saxony ¹ (d. 1541), and, interspersed with congregational interludes (hymns, &c.), remained substantially the Catholic Mass in outline; indeed, the edition of Duke Heinrich's 'Agenda' published in 1748 describes it as the 'Ordnung des Gesangs zu der Messe' (Order of chanting the Mass). It included the *Kyrie*, *Gloria in excelsis*, Collect, Epistle, Gospel, *Credo* or 'Symbolum Nicaenum', Preface with *Sanctus*, and Prayer of Consecration (*Verba Institutionis*, i. e. St. Matt. xxvi. 26-8). Even in Bach's time, these parts of the liturgy—excepting the last—were sung at St. Thomas's, Leipzig, in the Latin of the Roman Mass. The Leipzig 'Kirchen-Andachten', or Prayer-book, of 1694 ², which regulated public worship during Bach's Cantorate (1723-50), provided vernacular prayers for the use of worshippers ignorant of Latin. This book also, it may be observed, styles the service 'Amt der heiligen Messe oder Communion' (Office of the holy Mass or Communion).

But the word 'Missa' also had a restricted meaning. In his 'Neu Leipziger Gesangbuch', published at Leipzig in 1682, and authoritative in Bach's period, Gottfried Vopelius heads ³ a setting of the *Kyrie eleison* and *Gloria in excelsis* with the title: 'Missa,

¹ 'Agenda: das ist, Kirchenordnung . . . für die Diener der Kirchen in Hertzog Heinrichen zu Sachssen, V. G. H. [unseres gnädigsten Herrn] Fürstenthumb gestellet.' The Preface, signed by Justus Jonas and others, is dated 19 September 1536. Printed at Wittenberg in 1539 and at Leipzig in 1555 and 1564, the book was frequently revised and republished.

² A copy of this rare work—it is not found in Leipzig—exists in the Fürstlich Stolberg'sche Bibliothek at Wernigerode. I am indebted to the Librarian, Dr. Wilhelm Herse, for granting me facilities for having it copied.

³ p. 421.

oder: Das Kyrie Eleison, neben dem was die alte Kirche zu Lob der Heiligen Drey-Einigkeit weiter hinzu gethan hat' (The *Missa*: or *Kyrie Eleison*, along with the ancient Church's praise of the Holy Trinity). In the 'Kirchen-Andachten' of 1694 the *Kyrie* and *Gloria* are printed together as 'Precatio Ecclesiae qua Sacra matutina Dominicalia inchoari solent' (The prayer of the Church with which Sunday morning service begins).¹ Again, in the Sangerhausen 'Gesangbuch' of 1714, in which the order of service is set forth in detail Sunday by Sunday, the invariable direction for the singing of the *Kyrie* and *Gloria* is 'Missa musiciret'. The same direction occurs in the 'Kirchen-Andachten' of 1694. That Bach used the word 'Missa' in the same sense is clear from his autograph of the Mass in B minor. The inscription 'Missa a 5 Voci', in his handwriting, covers only the *Kyrie* and *Gloria*. The remaining sections of the work have each a separate title. Hence, the Mass in B minor may be called a Lutheran *Missa* with additions which constitute it a 'katholische Messe', as C. P. E. Bach described it. The term 'Missa brevis' (Short Mass), often applied to Bach's other settings of the *Missa*, is therefore inadmissible. They are, in fact, complete *Messen* of the Lutheran liturgy and not Masses at all in the Roman sense.²

¹ p. 236.

² It has seemed necessary to establish the point; for the liturgical meaning of the Lutheran 'Missa' has not been understood by commentators, English or German. Schweitzer's paragraph in his vol. ii. 312, for instance, is quite uninformed. Spitta, vol. iii. 28, is equally unsatisfactory.

For the Leipzig liturgy I have also collated the 'Leipziger Kirchen-Staat' (1710) and the Custos Joh. Christoph Rost's unpublished MS. (1716).

Original MSS. of the Mass

Besides the originals of the borrowed numbers, the musical text of the Mass in B minor exists in three sets of authentic MSS. :

1. The vocal and instrumental parts of the *Missa*
2. The Score and parts of the *Sanctus*
3. The Score of the complete work.

1. The vocal and instrumental parts of the *Missa* were sent by Bach, with the following letter, to his sovereign Augustus III, who recently (February 1733) had succeeded his father as Elector of Saxony and, by subsequent election, became King of Poland :

MOST GRACIOUS SOVEREIGN,

With very profound devotion I present to your Majesty the accompanying insignificant example of the skill I possess in *Musique*, in all humility begging your Majesty to regard it, not as its indifferent merits deserve, but with your Majesty's notorious graciousness, and at the same time to take me under your Majesty's powerful protection. For some years past, and at the present time, the music in the two principal churches¹ of Leipzig is under my direction, an office in which I have repeatedly endured undeserved affronts, accompanied even by diminution of my emoluments,² aggravations which are likely to cease if your Majesty would be good enough to appoint me to the Court Capelle, and to give directions to the proper authority for the issue of a patent. Such a gracious response to my petition will lay me under the deepest obligation, and, in token of my humble duty and unwearied diligence, I am ready to compose both Church and orchestral *Musique* whenever your Majesty may command, devoting all my powers to your Majesty's service.

I remain, with constant fidelity,

Your Majesty's most devoted and obedient servant,

JOHANN SEBASTIAN BACH.

¹ St. Thomas's and St. Nicholas's.

² On Bach's early troubles at Leipzig see Spitta, ii. 213 f.

The letter is dated 'Dressden den 27 July 1733', whence it can be inferred that Bach took up his MS. from Leipzig in person. He was tardily rewarded in 1736 by the office of Hof-Componist (Court Composer). The vocal and instrumental parts are in the Sächsische Landesbibliothek at Dresden, and appear never to have been used.¹ They are wrapped in a cover which records their presentation to the king by the 'Autor J. S. Bach'. Of the instrumental parts only Violin ii, Viola, Violoncello, Flute i and ii, Fagotto, Clarino i and ii, Principale, and Timpani are entirely in Bach's autograph. Of the voice parts, the Alto, Tenor, and Bass are either in his or (probably) his wife's handwriting.

2. The autograph Score and parts of the *Sanctus* are in the Preuss. Staatsbibliothek (formerly the Königl. Bibliothek), Berlin. The parts (St. 117) are in a wrapper inscribed, in Bach's hand, 'Sanctus a 3 Soprani, Alto, Tenore, Basso, 3 Trombe, Tamburi, 3 Hautb., 2 Viol., Viola e Continuo di J. S. Bach'. The chief difference between this version² of the *Sanctus* and that in the complete Score consists in the fact that in the latter Bach writes for 2 Sopranos and 2 Altos. Probably the separate Score (P. 13) is an earlier version. The parts include three copies of the *Continuo* (figured Bass), one of which is in C major, a tone lower than the others. On the last page of the Score, which closes, as was Bach's custom, with the ascription S[oli] D[eo] G[loria] ('To God alone be praise'), a note is written: 'Die Parteyen sind in Böhmen bei Graff Sporck.' Franz Anton Count von Sporck (b. 1662) died at Lissa on 30 March 1738. The *Sanctus*, therefore, can hardly have been

¹ Until recently they were in the King's Privatbibliothek.

² Printed in the first (1856) B. G. issue.

written later than 1737, and Spitta¹ suggests its first performance at Christmas in that year.

3. The autograph complete Score is also in the Preuss. Staatsbibliothek (P. 180). It consists of 188 folio pages written in strong, legible script, with few corrections, and is paged by Bach to the end of the *Gloria* (pp. 1-95), concluding at that point, and on the last page of all, with the usual ascription 'Fine. S. D. Gl.' That the Score was not written at one time is evidenced by the handwriting and by the texture of the paper. The Score, in fact, is in four sections, each prefaced by its own title-page in Bach's hand :

'No. 1. Missa² a 5 Voci, 2 Soprani, Alto, Tenore, Basso, 3 Trombe, Tamburi, 2 Traversi,³ 2 Oboi, 2 Violini, 1 Viola e Continuo di J. S. Bach.'

'No. 2. Symbolum Nicaenum a 5 Voci, 2 Soprani, 1 Alto, 1 Tenore, 1 Basso, 3 Trombe, Tamburi, 2 Traversieri, 2 Oboi, 2 Violini, 1 Viola e Continuo di J. S. Bach.'

'No. 3. Sanctus. a 6 Vocibus, 2 Soprani, 2 Alti, 1 Tenore, 1 Basso, 3 Trombe, Tamburi, 3 Oboi, 2 Violini, 1 Viola e Continuo di J. S. Bach.'

'No. 4. Osanna, Benedictus, Agnus Dei et Dona nobis pacem ab 8 Vocibus, 2 Soprani, 2 Alti, 2 Tenori, 2 Bassi, 3 Trombe, Tamburi, 2 Traversieri, 2 Oboi, 2 Violini, 1 Viola e Continuo di J. S. Bach.'

At Bach's death (1750) the Score became the property of his son Carl Philipp Emanuel (d. 1788), who added a set of 'reichlich ausgeschriebenen Stimmen' (fully written-out parts) of the *Credo* for a performance of it given under his direction at Hamburg, prefaced by an Introduction of his own!

¹ Vol. iii. 280.

² Seemingly the Dresden parts are earlier than the Score.

³ i. e. Flutes held crosswise, as at present, in contradistinction to Flutes *à bec*, blown like an Oboe. Bach uses another form in sections 2 and 4.

These parts, along with the *Credo* score and Introduction, are in the Preuss. Staatsbibliothek (P. 22; St. 118), and contain a figured Continuo, which is unfigured in the printed Score. The autograph complete Score was acquired by C. P. E. Bach's successor at Hamburg, C. F. G. Schwenke (d. 1822), from whom Hans Georg Nägeli (d. 1836) of Zürich bought it: he published a score of the *Kyrie* and *Gloria* in 1833: the remainder was published in 1845 by Simrock of Bonn. Upon the foundation of the Bachgesellschaft in 1850 the Mass was intended to be its first publication. But the Nägeli Autograph not being accessible, its issue was delayed until 1856-7 (Jahrgang vi), under the editorship of Julius Rietz.¹

The Structure of the Mass

Bach's text of the liturgy generally adheres to the *Ordinarium Missae*, or Ordinary of the Roman Mass, which consists of five sections: (1) *Kyrie*, (2) *Gloria*, (3) *Credo*, (4) *Sanctus*, (5) *Agnus Dei*. But the Mass in B minor is unique in its colossal proportions. Beethoven's 'Missa Solennis' in D, by no means a short work, contains but five movements, one for each section of the Ordinary. Bach, on the other hand, treats his text almost clause by clause, alternating Choruses with Arias and Duets, so that each section equals or exceeds the dimensions of a Cantata. The *Kyrie* is treated in three movements; the *Gloria* in eight; the *Credo* in eight; the *Sanctus*

¹ Two issues were published as Jahrgang vi: the first, or Hauptband, issued in 1856, the second, or Nachtragsband, in 1857. The second contained a revised text of sections 2, 3, 4, based on the complete Score, which was not available in 1856.

in three ; the *Agnus Dei* in two ; a total of twenty-four movements. They are thus arranged : ¹

I. *Kyrie*

No. 1.—Coro.

Kyrie eleison. Lord, have mercy upon us.

No. 2.—Duetto.

Christe eleison. Christ, have mercy upon us.

No. 3.—Coro.

Kyrie eleison. Lord, have mercy upon us.

II. *Gloria in Excelsis*

No. 4.—Coro.

Gloria in excelsis Deo, Glory be to God on high,
et in terra pax homini- and in earth peace, [good
bus bonae voluntatis ! will towards men].

No. 5.—Aria.

Laudamus te, We praise thee,
benedicimus te, we bless thee,
Adoramus te, We worship thee,
glorificamus te. we glorify thee,

No. 6.—Coro.

Gratias agimus tibi We give thanks to thee
propter magnam for thy
gloriam tuam.² great glory,

No. 7.—Duetto.

Domine Deus, O Lord God,
rex coelestis ! heavenly King,
Deus Pater omnipotens ! God the Father Almighty.
Domine Fili unigenite O Lord, the only-begotten Son

¹ Words in [] brackets are additions to or variants of the Latin text, and in accord with Anglican use. Words in () brackets are in the Latin text, but are not in accord with Anglican use.

² Vopelius (p. 421) has *propter gloriam tuam magnam*.

Iesu Christe altissime !¹
Domine Deus,
Agnus Dei,
Filius Patris !

Jesu Christ (Most High) ;
O Lord God,
Lamb of God,
Son of the Father,

No. 8.—Coro.

Qui tollis peccata mundi,

That takest away the sins of
the world,
have mercy upon us.

miserere nobis.²

Qui tollis peccata mundi,

Thou that takest away the sins
of the world,
have mercy upon us.

miserere nobis.²

Qui tollis peccata mundi,

Thou that takest away the sins
of the world,
receive our prayer.

suscipe deprecationem
nostram !

No. 9.—Aria.

Qui sedes ad dexteram Patris,

Thou that sittest at the right
hand of [God] the Father,
have mercy upon us.

miserere nobis !²

No. 10.—Aria.

Quoniam tu solus sanctus,

For thou only art holy ;

Tu solus Dominus,

thou only art the Lord ;

Tu solus

thou only,

altissimus Iesu Christe ;

O (Jesus) Christ, art most high,

No. 11.—Coro.

Cum sancto Spiritu

With the Holy Ghost,

in gloria Dei

in the glory of God

Patris, Amen.

the Father, Amen.

III. *Credo*

No. 12.—Coro.

Credo in unum Deum,

I believe in one God

¹ The word 'altissime' is found in Vopelius, but not in 'Kirchen-Andachten' (1694).

² *nostris* in 'Kirchen-Andachten' (1694), p. 236.

No. 13.—Coro.

Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium
Et invisibilium.

The Father Almighty,
Maker of heaven and earth,
[And] of all things visible
And invisible :

No. 14.—Duetto.

Et in unum Dominum
Iesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo,
Lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantiallem Patri,

And in one Lord
Jesus Christ,
The only-begotten Son of God,
(And) Begotten of [his] Father
before all worlds,
God of God,
Light of Light,
Very God of very God,
Begotten, not made,
Being of one substance with the
Father,

Per quem omnia facta sunt ;
Qui propter nos homines
et propter nostram
salutem descendit
de coelis.

By whom all things were made :
Who for us men,
and for our
salvation came down
from heaven,

No. 15.—Coro.

Et incarnatus est
de Spiritu sancto
ex Maria virgine,
Et homo factus est.

And was incarnate
by the Holy Ghost
of the Virgin Mary,
And was made man,

No. 16.—Coro.

Crucifixus etiam pro nobis
sub Pontio Pilato,
Passus et sepultus est.

[And] was crucified also for us
under Pontius Pilate.
He suffered and was buried,

No. 17.—Coro.

Et resurrexit tertia die
secundum scripturas ;

And the third day he rose again
according to the Scrip-
tures,

Et ascendit in coelum,
Sedet ad dexteram
Dei Patris ;

And ascended into heaven,
[And] sitteth on the right hand
of (God) the Father.

Et iterum venturus est
cum gloria
iudicare vivos
et mortuos ;
Cuius regni non erit finis.

And he shall come again
with glory
to judge [both] the quick
and the dead :
Whose kingdom shall have no
end.

No. 18.—Aria.

Et in Spiritum sanctum
Dominum et vivificantem,
Qui ex Patre Filioque pro-
cedit ;
Qui cum Patre et Filio simul
adoratur et conglorifi-
catur ;
Qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam
ecclesiam.

And [I believe] in the Holy
Ghost,
The Lord and Giver of life,
Who proceedeth from the
Father and the Son,
Who with the Father and the
Son together is worshipped
and glorified,
Who spake by the Prophets.
And [I believe in] One (Holy)
Catholick and Apostolick
Church.

No. 19.—Coro.

Confiteor unum baptisma in
remissionem peccatorum.
Et expecto resurrectionem
mortuorum,
Et vitam venturi saeculi.
Amen.

I acknowledge one Baptism
for the remission of sins,
And I look for the Resurrec-
tion of the dead,
And the life of the world to
come. Amen.

IV. *Sanctus*

No. 20.—Coro.

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria
eius.¹

Holy, holy, holy,
Lord God [of hosts],
Heaven and earth are full of
[thy] glory.

No. 21.—Coro.

Osanna in excelsis.

Hosanna in the highest.

No. 22.—Aria.

Benedictus qui venit
in nomine Domini.

Blessed is he that cometh
in the name of the Lord.
[*Osanna da capo.*]

¹ Bach prefers 'eius' to the liturgical 'tua'.

V. *Agnus Dei*

No. 23.—Aria.

Agnus Dei	O Lamb of God,
qui tollis	that takest away the
peccata mundi,	sins of the world,
Miserere nobis,	Have mercy upon us,

No. 24.—Coro.

Dona nobis pacem.	Grant us [Thy] peace.
-------------------	-----------------------

Bach's literary text, while it generally conforms to the Roman Ordinary, exhibits peculiarities which strengthen the conclusion, otherwise founded, that the Mass as a whole was not written for the Roman ritual. In the 'Domine Deus' (No. 7) the word 'altissime' is not canonical, nor is it found in the *Gloria* as the 'Kirchen-Andachten' of 1694 prints it.¹ It cannot, therefore, represent the Leipzig use, as Spitta supposes, though Vopelius adopts it.² Moreover, Bach himself is not consistent in his use of it, a fact revealed by a collation of the text with that of the four *Messen*.³ Bach's divergences from the canon are more remarkable in the *Sanctus*. As sung at St. Thomas's⁴ the text accorded exactly with the Roman use—'pleni sunt coeli et terra gloria tua'. Bach substitutes 'eius' for 'tua', from which Spitta⁵ and Schweitzer⁶ infer that he found his text in Isaiah vi. 3, and from it drew the picture of the six seraphim. But, in fact, Bach does not use the Bible text, which reads, 'plena est omnis terra gloria eius'. He merely appropriates the word 'eius', and may very well have done so independently of Isaiah's text. For the substitution

¹ p. 236.² p. 421.³ In none of the other Masses does Bach introduce the word 'altissime'.⁴ Cf. Vopelius, pp. 20, 1084, 1086.⁵ Vol. iii. 60.⁶ Vol. ii. 322.

converts an act of ritual worship into a devotional statement agreeable to the non-ritual purpose for which originally, it may be inferred, Bach composed the movement.

In the Roman Mass the *Sanctus*, *Osanna*, and *Benedictus* form a single text, the *Benedictus* pointing to the impending advent of the Saviour in the Bread and Wine. Spitta supposes¹ that Bach aimed at giving to the *Sanctus* the liturgical significance which formerly distinguished it in primitive use; remarking that by Bach's time the *Osanna* and *Benedictus*, treated in elaborate style, had ceased to be used in the Leipzig churches. Bach, in fact, treats the *Sanctus* by itself, and places the *Osanna* and *Benedictus* in a separate section (the fourth and last) of his complete Score. Moreover, it is clear that he followed contemporary Lutheran use. There are in the 'Neu Leipziger Gesangbuch' three settings of the *Sanctus* for use 'an hohen Fest-Tagen' (on high Festivals). In its *choraliter* form it invariably includes the *Benedictus*, prefaced and concluded by the *Osanna*. But the festal six-part *figuraliter* setting does not include them. Nor do they appear in association with the *Sanctus* in the 'Kirchen-Andachten' of 1694.² Bach, in fact, did not write the *Sanctus* with his eye upon a Roman Catholic interior, nor has the Mass ever been heard, nor is it likely to be heard, in surroundings which demand attention to ritual observance. Bach intended the *Sanctus* to stand alone, and so it should be rendered, isolated by its own tremendous grandeur.

¹ Vol. iii. 60.

² Cf. pp. 238^rf.

The Borrowed Movements

Even Bach's unfathomed fount of inspiration seems to have been exhausted by his sublime effort in the *Sanctus*. Not one of the four movements that follow it was written for the Mass.¹ Nor are they the only borrowed material. In the *Gloria* there are two adapted movements, the 'Gratias agimus' (No. 6) and the 'Qui tollis' (No. 8). In the *Credo* there are three, the 'Patrem omnipotentem' (No. 13), 'Crucifixus' (No. 16), and the *Vivace ed Allegro* section ('Et expecto') of No. 19. Excepting the 'Osanna' (No. 21), all the borrowed movements are from Bach's Church Cantatas. All of them were composed during the first ten years of his Leipzig Cantorate, and therefore date earlier than the *Kyrie* and *Gloria*. All of the borrowed choruses are in four vocal parts, except the 'Et expecto' (No. 19) and the 'Osanna' (No. 21). On the other hand, all the choruses written originally for the Mass are in five vocal parts, except the *Sanctus* (No. 20), which is in six, and the second 'Kyrie eleison' (No. 3), which is in four. Assuming that the *Sanctus* was the last original portion of the Mass to be written, the construction of the whole work can be placed in the years 1733-7.

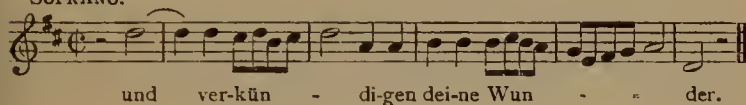
The original of the 'Gratias agimus' (No. 6), and also of the 'Dona nobis pacem' (No. 24), is the opening chorus of Cantata 29, 'Wir danken dir, Gott', written for the inauguration of the Leipzig Town Council in St. Thomas's on 27 August 1731, and utilized twice for the same purpose² subsequently

¹ The statement is inferential in regard to No. 22 ('Benedictus qui venit'), whose awkward declamation suggests its derivation from a German text.

² Spitta, ii. 450.

to its partial inclusion in the Mass. In the Cantata the music is set to Psalm lxxv. 1 : 'Unto thee, O God, do we give thanks; for that thy name is near thy wondrous works declare.' Both in the Mass and in the Cantata, therefore, the music supports a song of thanksgiving. The tonality of the two movements is identical, though the Cantata is in $\frac{2}{2}$ and the Mass in $\frac{4}{2}$. The only important differences between them are, the excision of the jubilant Sinfonia (itself an adaptation of the Solo Partita for Violin in E major) which prefaces the Cantata Chorus, and the refashioning, wherever it occurs, of the phrase which carries the words 'verkündigen deine Wunder', in order to give brilliance to the word 'gloria'. In the Cantata the phrase appears thus :

SOPRANO.

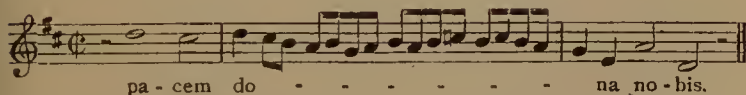


In the Mass (No. 6) :

SOPRANO.



In the Mass (No. 24) :

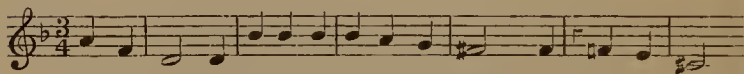


The orchestral score of the two movements differs in the addition of Flutes and Fagotti to the 'Gratias

agimus'. The former, with the First Violins, support the Sopranos. The Fagotti sustain the vocal Basses. It may be remarked that Bach omits the Fagotti altogether in No. 24 and divides the Flutes (col Oboi and Violins) between the Sopranos and Altos, a fact to which significance must be attached.¹

The 'Qui tollis' (No. 8) is borrowed from Cantata 46, 'Schauet doch und sehet', written for the Tenth Sunday after Trinity *circa* 1725. The fitness of the transformation is apparent. The Cantata movement is set to Lamentations i. 12: 'Behold, and see if there be any sorrow like unto my sorrow', a text naturally recalled by the 'Qui tollis'. Discarding the short Sinfonia (sixteen bars) which opens the Cantata Chorus, and a fugue *un poco allegro* which concludes it, the 'Qui tollis' is structurally identical with its original. But intenser poignancy is obtained by transposing it from D minor to B minor, and by a necessary, but very moving, reconstruction of the principal theme, which in the Cantata appears thus:

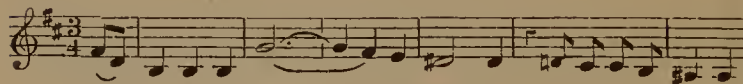
ALTO.



Schau-et doch und se-het, ob ir-gendein Schmerz sei, wie mein Schmerz

In the Mass:

ALTO.



Qui tol-lis pec-ca - - ta mun-di, mi-se-re-re no-bis

¹ *Infra*, p. 47.

In the Cantata the voices (S.A.T.) are reinforced, from the second entry of the Sopranos at bar 13, by a Tromba (or Corno) *da tirarsi*¹ and two Oboi *da caccia*.² These instruments are omitted from the 'Qui tollis', nor does Bach employ them elsewhere in the Mass.³


The 'Patrem omnipotentem' (No. 13) is an adaptation of the opening Chorus of Cantata 171, written for the Feast of the Circumcision *circa* 1730 and set to Psalm xlviii. 10: 'According to thy name, O God, so is thy praise unto the ends of the earth.' In tonality (D major) the two movements are identical. But the original has been subjected to


¹ Trumpets or Horns *da tirarsi*, i. e. with slide valves, were used very occasionally by Bach, chiefly, but not exclusively, to support the vocal parts. In addition to Cantata 46, they occur in Cantatas 5, 20, 67, 77, and 162.

² The 'hunting' Oboe was larger and coarser than the ordinary Oboe. Bach's use of it is familiar in the Matthäus Passion. Elsewhere it is found in Cantatas 1, 6, 13, 16, 27, 46, 65, 74, 80, 87, 101, 110, 119, 128, 147, 167, 176, 177, 179, 180, 183, 186, and in the Christmas Oratorio, Part II. The Corno *da caccia*, less frequently used, occurs in Cantatas 14, 16, 107, 109, 143, 174, 'Lasst uns sorgen', and 'Was mir behagt'. See also No. 10 *infra*, p. 34.


³ Incidentally, Bach's revision of the Cantata movement revealed consecutive octaves between the Soprano and Tenor parts, which he corrected from

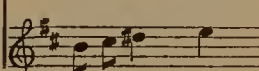
(bar 55).

S. 
Schmerz - sei

T. 
to

(bar 38).

S. 
- o - - - nem

T. 
de-pre-ca - ti -

considerable revision. It opens abruptly with the subject :

TENOR.

Gott, wie dein Na-me, so ist auch dein Ruhm bis an der

Welt En - de, Gott, wie dein Na - me, so ist auch dein Ruhm.

The Altos take it up at the fifth, the Sopranos at the eleventh, and the Basses at the fifteenth bar. In the 'Patrem omnipotentem' it assumes this form :

TENOR.

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

rae, fac - to - - - rem coe - li et ter - rae.

Bach gives the opening lead to the Basses ; they are followed by the Tenors at bar 7, Altos at bar 11, Sopranos at bar 17, and in these opening sixteen bars the voices not engaged in the fugue raise three shouts of 'Credo in unum Deum', one for each Person of the Trinity. The orchestral scheme is the same in both movements, and the brilliant Trumpet passages are practically unchanged. But the Continuo and inner parts, vocal and instrumental, of the 'Qui tollis' are considerably re-written.

The 'Crucifixus est' (No. 16) is borrowed from the opening Chorus of Cantata 12, written for the Third Sunday after Easter (Jubilate) in 1724 or 1725, but

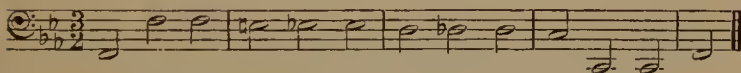
founded, it may be, on an earlier Weimar composition. The words of the Cantata movement, probably by Salomo Franck, bear an obvious affinity to those of the 'Crucifixus':

Sorrow, sighing,
Trouble, crying,
Dread and fear,
Are the Christian's daily share,
Jesu's tender love declaring.

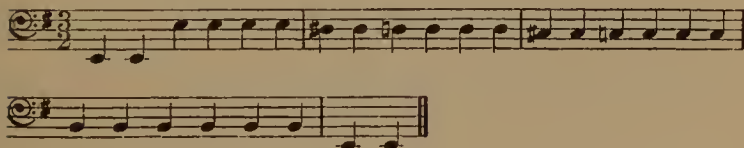
The Cantata Chorus is prefaced by a short Sinfonia of sixteen bars, for which in the 'Crucifixus' Bach substitutes an introductory statement of the chromatic ground-bass or *basso ostinato* on which the whole movement rests, and which is found, again in association with thoughts on the Passion, in the opening Chorus of Cantata 78:

Jesu, by thy bitter dying,
Didst deliverance bring to me.
Now in Hell had I been lying
Had'st thou not borne death for me.
Thou who from the depth hast raised me,
Through the strength thy Word doth yield,
Be thou still my stay and shield.

In Cantata 12 the *basso ostinato* appears, in F minor, in this form:

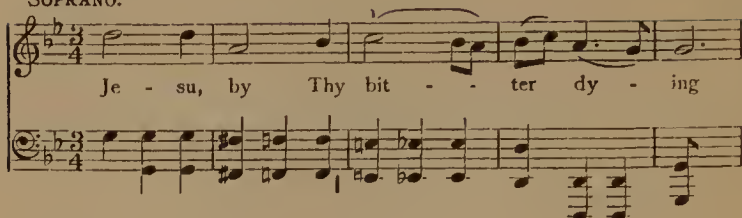


In the Mass, transposed into E minor, its reiteration is more pulsing:

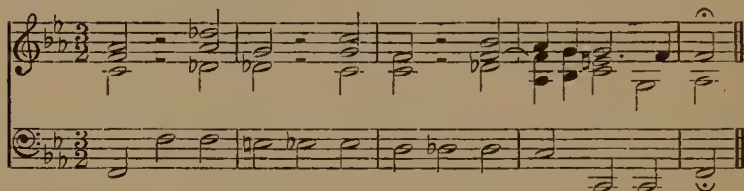


In Cantata 78 :

SOPRANO.



From the entry of the voices at bar 5 of the 'Crucifixus' the structure of the two movements is the same and textual changes are infrequent. But the Oboe, Viola ii, and Fagotto are omitted from the Mass movement, whose accompaniment is recast throughout and improved. The last five bars are one of the greatest utterances in musical literature. In the Cantata the passage is orchestral and ends in the tonic F minor :



In the 'Crucifixus' the passage is vocal, with Continuo accompaniment, and by an arresting modulation into the relative G major creates an overpowering sense of awe, relief, and triumph :

se - pul - tus est, se - pul - tus est.

pas - sus . . et se - pul - tus est.

se - pul - tus, se - pul - tus est.

se - pul - tus est, et se - pul - tus est.

The second part (*Vivace ed Allegro*) of the 'Confiteor' (No. 19) is the most masterly and intricate of Bach's adaptations for the Mass. Its original is the first Chorus of Cantata 120, 'Gott, man lobet dich in der Stille', written for the inauguration of the Town Council *circa* 1730. The words

Joyful shout in mighty chorus,
 Let the heavens with praises sing!
 Praise our God who reigns above,
 Him exalt with thankful love!
 For his goodness
 And his gracious loving-kindness
 Through the ages ever ring.

do not directly suggest the Resurrection triumph. The link is in the brilliant formula :

which in the Cantata is developed as an orchestral Sinfonia before the voices enter. The first half of this Sinfonia is reproduced in bars 1-16 of the *Vivace ed Allegro* of No. 19. Bars 17-24, in which the voices

enter, are substituted for the second part of the Sinfonia, and at bar 25 the ground-plan of the Cantata Chorus is resumed. From that point, though the voice parts are almost completely re-written, the Continuo foundation of the two movements is the same until bar 61, when the episode introduced at bars 17-24 is repeated. At bar 69 the Cantata scheme is again resumed, the parts, as before, being practically re-written, and so continues till the end. The conclusion of the 'Et expecto', however, is not that of the Cantata Chorus, which, after repeating the opening Sinfonia, develops a middle section, followed by the usual *Da Capo*. The Flutes are an addition to the orchestral score, and in the Cantata the Oboes are *d'amore*.

The 'Osanna' (No. 21) is taken bodily from the opening chorus of the 'Cantata gratulatoria', 'Preise dein Glück, gesegnetes Sachsen', composed to celebrate, on 5 October 1734, the accession of Augustus III, who on the occasion paid an official visit to Leipzig, but whose preoccupation in the Polish Election War as yet prevented him from granting the petition preferred by Bach fifteen months earlier. The text of the Cantata expresses the fulsome banality that marked official utterances on these ceremonial occasions :

Happy thy fortune, O Saxony blessèd,
 For God doth thy Prince's
 Throne firm sustain.
 Happy thy land !
 Give thanks to heaven !
 Come, kiss now the hand
 By which thy welfare is daily increasèd,
 And all thy borders in surety remain.

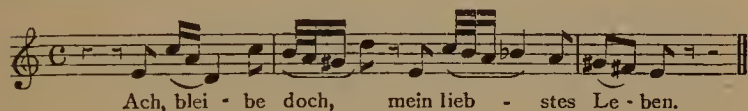
Bach clearly desired to impress his sovereign by

a display of his fullest powers and of the musical resources he controlled. Nowhere else among the secular Cantatas is there a Chorus which approaches this in proportions or grandeur. The most insignificant alterations in the voice parts alone were necessary to adapt it to the Mass. The orchestral score also remains the same. The adapted movement brilliantly and sincerely voices the jubilation and welcome of the *Benedictus*, though in a text originally remote from its ritual significance.¹

Both numbers of the *Agnus Dei* are founded upon borrowed material. The subject of the Alto Aria (No. 23) is taken from the Alto Aria in the Ascension Oratorio (Cantata II), written *circa* 1735 :

Ah, leave me not, my dearest treasure,
O ne'er depart so soon from me !
This parting is such bitter anguish,
Without thee must my sad soul languish.
Let me, dear Lord, thy face still see,
Else here to live I have no pleasure.

Transposed from A minor to G minor, the borrowed theme is considerably improved and compacted by its adaptation to the Latin words. In the Cantata it appears thus :



In the 'Agnus Dei' :



¹ Bach makes no use of the middle section of the Cantata movement.

To the voice Bach assigns an additional subject, whose association with the Cantata theme compelled a complete recasting of the original movement. As in the Cantata, the *obbligato* is played by the Violins in unison.

The second movement of the *Agnus Dei* (No. 24), and concluding number of the Mass, is, apart from the words and minor details, identical with No. 6 ('*Gratias agimus*'). From the orchestral score, however, the Fagotti are omitted.

Except in so far as it illuminates the ways of genius, it is of no aesthetic value to discover the proportion of original to borrowed material. The Mass is the design of a superb architect, perfect in proportion and balance. Even in their adaptation the borrowed movements reveal his creative genius, while a collation of them with their originals exposes the sensitiveness of his judgement and self-criticism.¹

Bach's Purpose in the Mass

Discussing the impulses that moved Bach to compose the Mass, Spitta² detects them in his connexion with a Catholic Court at Dresden, and in confirmation points to three or four Masses by Italian composers copied out by Bach himself. The deduction is obvious but ill-founded. Bach's interest in his art was eclectic and insatiable; his study of Caldara, Lotti, or Palestrina was certainly not dictated by his allegiance to a Roman Catholic sovereign. Moreover, the B minor is the only Catholic Mass he wrote; only its *Missa*

¹ In round numbers there are 2,300 bars in the Mass. Rather less than one-third of them (638) are in the borrowed movements, including the '*Benedictus*' (No. 22) among the latter.

² Vol. iii. 28.

was ever sent to Dresden ; its proportions forbade ritual use ; and both its construction and text, as has been shown, closed Catholic doors against it. Bach's purpose in writing the *Missa* is not in doubt. What impulse moved him to complete it?

There are two answers, which in fact are complementary. In the first place, the Mass is the expression of Bach's Christian idealism, neither Roman Catholic nor Protestant. Some movements, e.g. the 'Credo' (No. 12) and 'Confiteor' (No. 19), exhale a Roman atmosphere. Others, and in particular the Arias, are conceived in the subjective, intimate mood of the Lutheran Cantatas. But invariably Bach's inspiration is from within himself. It is not as the servant of a Creed but as a Christian that he illustrates the Unity of Father and Son in No. 7, subtly differentiates the Persons of the Trinity in No. 14, bends before the mystery of the Incarnation in No. 15, raises a cry for pardon in No. 1, and declares the impregnable foundation of his faith in No. 12.

But devotional impulse was reinforced by another equally individual. Bach's genius was Teutonic in its inclination to create a clearly pictured design. As a young man he wrote the 'Orgelbüchlein', a work of little practical use, but complete and comprehensive in plan.¹ Towards the close of his life, in the third part of the 'Clavierübung', he assembled certain of his compositions in order to provide a musical exposition of Lutheran dogma, and prefaced it characteristically with a threefold musical invocation of the Trinity.² It detracts nothing from the grandeur of Bach's achievement to discover in the Mass evidence of a similar impulse to complete a design. A desire to

¹ Cf. Terry, *Bach's Chorals*, iii. 18 f.

² *Ibid.*, iii. 66.

express himself in an art-form which he had studied in others may also be conjectured.

But the absence of a practical motive for the construction of the Mass as a whole does not attach to its individual movements. It has already been pointed out that the *Kyrie*, *Gloria*, *Credo*, and *Sanctus* were sung in the Lutheran ritual. The length of the B minor *Kyrie* and *Gloria* must have precluded their performance on ordinary occasions. But the *Kyrie* may have been heard on Trinity Sundays, though the 'Kirchen-Andachten' of 1694 do not prescribe it.¹ As to the *Gloria*, Bach, as we learn from a separate Score, used Nos. 4, 7, and 11 as a Cantata on Christmas Day in 1740, replacing the words of Nos. 7 and 11 by those of the Doxology ('Gloria Patri', &c.). The rubric 'Post Orationem' above No. 7 shows that the performance was divided by the Sermon.

It may be observed that Bach introduces two of the Latin Intonations into the Mass—that of the 'Credo' in No. 12, and of the 'Confiteor' in No. 19. The ordinary practice was for the Creed to be intoned at the altar by the minister, except on the principal feast days, when 'Wir glauben all' an einen Gott' only was sung. But it is not improbable that the B minor *Credo* was heard in St. Thomas's at festal seasons.² Of the *Sanctus* Vopelius prints three versions, the last of which,³ like the B minor movement,

¹ Spitta, iii. 26, finds 'certain evidence' of concerted performances of the *Kyrie* on the first Sunday in Advent and the Reformation Festival. The 'Kirchen-Andachten', however, and also the 'Leipziger Kirchen-Staat' of 1710, show that the *Kyrie* was 'musicirt' on ordinary Sundays. The chief concerted music for the Reformation Festival was the special Cantata and the *Te Deum*.

² Spitta, iii. 27, shows that a *Credo* by Haydn was sung on Trinity Sunday 1780.

³ p. 1092.

is in six vocal parts, a fact which may have suggested Bach's choice of that number of voices, though it is usual to attribute it to his vision of the six-winged seraphim. The existence of a separate Score and parts of the *Sanctus* in itself infers a performance under Bach's direction. In regard to the *Benedictus*, it has already been pointed out that the words survived in Leipzig use in association with the *Sanctus* when the latter was sung *choraliter*. On the Feast of the Epiphany 1780 it was sung to a setting by Haydn,¹ and there can be no doubt that Bach's also was heard in St. Thomas's. In 1780 the *Agnus Dei* also was sung,² and a rubric in the 'Agenda' of 1564³ probably reveals its position in the Service: 'Auff die Festa, und so die Communicanten viel sind, mag man auch singen das Lateinisch Agnus Dei' ('Upon Feast-days, and whenever the communicants are numerous, the Latin *Agnus Dei* may also be sung', i. e. while the communicants were receiving the Bread and Wine). Thus in regard to none of the movements of the Mass is it necessary to postulate a non-Lutheran purpose in order to explain their composition.

The Movements of the Mass

The popular conception of Bach as cold and academic draws a veil between those who hold it and a sympathetic understanding of his art. He was, in fact, an incorrigible romanticist, extraordinarily sensitive to literary suggestion, easily inspired to pictorial illustration, and as rapidly moved to give it musical expression, not infrequently irrelevantly to his *libretto* as a whole. In his use of the orchestra,

¹ Spitta, iii. 27.

² *Ibid.*

³ p. lvi a.

as Sir Hubert Parry points out,¹ Bach, like Handel, hardly crossed the threshold of that art, and did little to exploit or contrast the qualities of orchestral tone. His pigments are idiomatic rhythms rather than tonal contrasts. But he is none the less a colourist, though he etched in line. The Mass will not be intelligible to the hearer unless these facts are admitted, and upon them as postulates the analysis that follows is based.

KYRIE

No. 1. *Coro.* SSATB. Flauti traversi i. ii; Oboi d'amore i. ii; Fagotti; Violini i. ii; Viola; figured bass (Continuo).² (126 bars.)

The *Adagio* (bar 1) and *Largo ed un poco piano* (bar 5) are in the Dresden parts. In the complete Score *Largo* at bar 5 is the only direction. The *piano* at bar 30 and *forte* at bars 48 and 50 are in the parts. There are no other expression marks. Fl. and Ob. are in unison in the Score and the Fag. is lacking.

No. 2. *Duetto.* SS. Vn. i. ii (unison); figured Continuo. (85 bars.)

The *f* at F in Novello's edition is not in the Score.

No. 3. *Coro.* SS(unis.)ATB. Vn. i col Fl. trav. i. ii e Ob. d'am. i; Vn. ii col Ob. d'am. ii; Viola; Fagotti; figured Continuo. (59 bars.)

The direction *Alla breve* (bar 1) is supplemented in the complete Score by *Stromenti in unisuno*. In the parts the quartet of instruments is in unison with the voices, except at bars 48-50, where the Fagotti are with the Continuo. There are no expression marks.

The *Kyrie* contains six words. Bach develops them in three movements—270 bars. In No. 1, with hands upstretched to heaven, *Ecclesia christiana* makes confession of sin and begs forgiveness in a fugal

¹ *Style in Musical Art*, p. 77.

² The B. G. edition prints the figured Continuo of the *Kyrie* and *Gloria* from the Dresden parts. In the Score the Continuo of those movements is unfigured.

subject which, shorn of embellishments, reveals itself in its chromatic structure as typical, in Bach's idiom, of mental grief and torment :



First the Tenors, then the Altos, then the Sopranos, and lastly the Basses raise the threnody, which swells with increasing urgency until it reaches its tremendous climax, eight bars from the end, upon the entry of the vocal Basses. The second clause, 'Christe eleison' (No. 2), set as a Duet for two Sopranos, breathes an atmosphere of serenity, as though the preceding urgency of self-accusation had brought confidence in the divine forgiveness. The third clause, 'Kyrie eleison' (No. 3), resumes the mood of No. 1. But the utterance is no longer passionate, the structure is simpler, and the five voice parts are reduced to four. Throughout, the *Kyrie* paints a picture very vivid in the composer's mind. Its stupendous opening cry is as dramatic as the despairing 'Help, Lord!' of Mendelssohn's 'Elijah', and identical in its significance.

GLORIA

(The borrowed movements are starred)

No. 4. *Coro*. SSATB. Tromba i. ii. iii; Timpani; Fl. trav. i. ii; Ob. i. ii; Fagotti; Vn. i. ii; Va.; figured Continuo. (176 bars.)

The direction *Vivace* (bar 1) is found only in some of the parts. At bar 104 the complete Score alters the Tenor part thus :



There are no expression marks, Fl., or Fag., in the Score.

The Mass in B minor

No. 5. *Aria*. SII. Vn. Solo; Vn. i. ii; Va.; figured Continuo. (62 bars.)

The Violin *obbligato* is marked *Solo* by Bach himself in the Dresden parts. In the complete Score it is marked *Violino Concertante*. The Score marks the voice part *Soprano 2do*. Bach's *piano* and *forte* markings are as printed in the Novello edition. But a *piano* should be added at the last quaver of bar 3.

*No. 6. *Coro*. SS(unis.)ATB. Tr. i. ii. iii; Timp.; Ob. i. ii; Vn. i (col Fl. trav. i. ii), Vn. ii; Va.; Fagotti; figured Continuo. (46 bars.)

The direction *Alla breve* in the parts is supplemented by *Stromenti in unisuno* in the complete Score. Excepting a few very minor differences, Vn. i (with Oboe i and Fl. i. ii), Vn. ii, Va., and Fagotti are in unison respectively with SATB. Trombe and Timp. have independent parts. There are no expression marks, Fl., or Fag., in the Score.

No. 7. *Duetto*. S1T. Fl. trav.; Vn. i. ii; Va.; figured Continuo. (95 bars.)

In Bach's autograph of the Flute *obbligato* the first bar reads



This form is not repeated and is not found in the complete Score. The Continuo is marked *pizzicato*, the Viola *Sourdini*. The *p* and *f* marks (parts) are correctly stated in the Novello score.

*No. 8. *Coro*. SIIATB. Fl. trav. i. ii; Vn. i. ii; Va.; Vncello; figured Continuo. (50 bars.)

Some of the parts are marked *Lento*, others *Adagio*. The Strings are marked *senza sourdini*, the 'Cello *col' arco*. There are no expression marks in the Score.

No. 9. *Aria*. A. Ob. d'am.; Vn. i. ii; Va.; figured Continuo. (86 bars.)

The direction *Adagio* (bar 74) is in the complete Score and most of the parts. The obviously intended *a tempo* on the sixth quaver of that bar is nowhere indicated. The *p*, *pp*, and *f* marks in Novello's vocal score are Bach's, except the *p* at bar 73. A *pp* should be substituted for *p* at bar 19.

No. 10. *Aria*. B. Corno da caccia; Fag. i. ii; figured Continuo. (127 bars.)

The MS. vocal part is marked *Solo*. The *piano* and *forte* marks (parts) are correctly entered in the Novello score.

No. 11. *Coro.* SSATB. Tr. i. ii. iii; Timp.; Fl. trav. i. ii; Ob. i. ii; Fagotti; Vn. i. ii; Va.; figured Continuo. (128 bars.)

The Oboes are in unison with the Flutes until bar 111. A brilliant accompaniment to the fugue at bar 37 will be found in the Christmas version of the *Gloria* (Cantata 191, B. and H. edition, p. 32). The Fagotto part, marked *unisono*, is not with the Continuo in the middle (fugue) section. There are no Fag. or expression marks in the Score.

The *Gloria* stands in brilliant apposition to the *Kyrie*, or *Praecatio ecclesiae*, the Church's petition to the Trinity. The *Gloria* expresses its exultant homage to Christ the Priest-King, throned in glory with the Father and the Holy Ghost. The eight movements in which Bach treats it begin and end in a blaze of jubilation, set in the swinging triple measure he delighted in, especially the $\frac{3}{8}$ *tempo*, of which there are three examples in the Mass—the first Chorus of the *Gloria* (No. 4), the 'Pleni sunt coeli' section of the *Sanctus* (No. 20), and the 'Osanna' (No. 21). In the 'Christmas Oratorio' there are four $\frac{3}{8}$ Choruses (Nos. 1, 24, 36, 54), all jubilant in mood, and all of them except one (No. 36), it is worth remarking, in the same key (D major) as the three in the Mass. The three-quaver bar for choral writing is characteristic of Bach. Handel hardly ever employed it; a rare instance of his use of it is the Chorus-Trio 'Disdainful of danger' in 'Judas Maccabaeus'.

The fact, already remarked,¹ that Bach used the 'Gloria' (No. 4) in a Christmas Cantata explains his treatment of it. It is frankly Christmas music, and breathes the freshness, as it expresses the joy, of the *hymnus angelicus*. The mood is prolonged into the Soprano Aria, 'Laudamus te' (No. 5), with the delicious embroidery of the Violin *obbligato*, a charac-

¹ *Supra*, p. 30.

teristic Bach 'Joy' rhythm, one of the purest and freshest imaginable. The Chorus that follows, 'Gratias agimus' (No. 6), brilliantly as the soaring trumpets light it at the close, is built on an austere theme that suggests a modal phrase of ancient use. First of the adapted movements of the Mass,¹ it has the formality of a Latin grace, and transports the listener to the aisles of some Gothic fane.

The following Duet, 'Domine Deus' (No. 7), illustrates Bach's inability to resist an opportunity for pictorial illustration. Since the clause apostrophizes the First and Second Persons of the Godhead, he is at pains to illustrate their essential and doctrinal unity. The medium or *motif* of illustration is the descending sequence of four notes first heard in the opening bar of the Flute *obbligato*:



The voices enter upon it, the words being so phrased as to permit 'Deus' and 'Fili' to be heard together. Simultaneously the illuminating *motif* is heard on the First Violins and Flute (bars 18 and 19), as it were announcing the Unity of the Persons. Later (p. 58, line 4, bar 3), the abrupt descent of the Strings through two sequences (a complete octave) of the *motif* clearly signifies the descent of the Godhead into Man and the resultant Unity of Substance.² Yet another illustration of Bach's realism may be observed. Until the last twenty-one bars (beginning at p. 61, line 2, bar 2) the two voices separately address, the one the Father, the

¹ *Supra*, p. 18.

² By the same device Bach illustrates 'descendit de coelis' in No. 14.

other the Son. But the Unity of Persons being established, Bach unites the voices in adoration of the God-Man whose dual Personalities they so far had addressed separately.¹

The liturgical significance of the *Gloria* lies in Nos. 8, 9, and 10 of the Mass, which in turn apostrophize Christ's atoning Sacrifice, his mediatorial office, and his Kingship. The first of these movements, the Chorus 'Qui tollis' (No. 8), the second of the adapted choruses of the Mass,² is extraordinarily poignant, 'one of Bach's most concentrated and deeply felt movements', Parry justly calls it.³ Equally plaintive is the Alto Aria, 'Qui sedes' (No. 9), which pictures the pleading Saviour. The Bass Aria, 'Quoniam tu solus' (No. 10), is not less effective in suggesting the Saviour's kingly office because the typical sport of German Courts is incongruously associated with it by the hunting Horn *obbligato*.

The final Chorus, 'Cum sancto Spiritu' (No. 11), hymns the Saviour enthroned upon

the sapphire-coloured throne,
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow.

The Trumpets, adding glittering brilliance to the picture, bring the movement to an end in the high ether where morning stars and angels together sing in glory.

¹ These glosses may appear fantastic. But whether they do or do not interpret Bach correctly, they are entirely in accordance with his methods of musical illustration.

² *Supra*, p. 20.

³ *J. S. Bach*, p. 314.

CREDO

No. 12. *Coro.* SSATB. Vn. i. ii; Continuo. (45 bars.)

In the complete Score only a few bars of the Continuo are figured by Bach. The rest are figured by C. P. E. Bach. Julius Rietz does not print the figuring in the Bachgesellschaft edition. As it stands, the movement is a fugue in seven parts, with a free Bass. There are no expression marks in the Score.

*No. 13. *Coro.* SS(unis.)ATB. Tr. i. ii. iii; Timp.; Ob. i. ii; Vn. i. ii; Va.; Continuo figured chiefly by C. P. E. Bach. (84 bars.)

There are no expression marks in the Score.

No. 14. *Duetto.* SA. Ob. d'am. i. ii; Vn. i. ii; Va.; unfigured Continuo. (80 bars.) There are no Oboes in the Score. They are supplied from early copies.

The Score is marked *Andante* at bar 1, and *piano* at the entry of the instruments at bar 10. Strings are *solì* at bars 49, 70, *tutti* at bars 28, 42, 63, 76.

No. 15. *Coro.* SSATB. Vn. i. ii; unfigured Continuo (except bars 2-9). (49 bars.)

There are no expression marks in the Score.

*No. 16. *Coro.* SIIATB. Fl. trav. i. ii; Vn. i. ii; Va.; unfigured Continuo (except bar 17). (53 bars.)

The last five bars are marked *piano* in the Score.

No. 17. *Coro.* SSATB. Tr. i. ii. iii; Timp.; Fl. trav. i. ii; Ob. i. ii; Vn. i. ii; Va.; unfigured Continuo. (131 bars.)

The expression marks in the Score do not appear to be Bach's.

No. 18. *Aria.* B. Ob. d'am. i. ii; unfigured Continuo. (144 bars.)

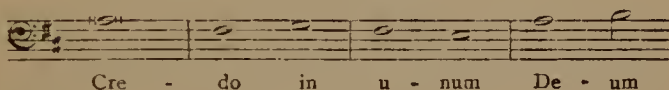
C. P. E. Bach substituted Violins for the Oboi d'amore. The expression marks are correctly entered in the Novello vocal score.

No. 19. *Coro.* SSATB. Unfigured Continuo (bars 1-146); *Tr. i. ii. iii; Timp.; Fl. trav. i. ii; Ob. i. ii; Vn. i. ii; Va.; unfigured Continuo (bars 147-251). (251 bars.)

Though Bach's clear intention was that the 'Confiteor' should be accompanied only by the Continuo, C. P. E. Bach put the Oboes and Violins with the Sopranos, Viola with the Altos, Fagotti with the Tenors, and Violoncelli with the Basses. The direction *Adagio* (bar 121) is Bach's, and so is the *Vivace e Allegro* at the beginning of the 'Et expecto'. In the complete Score the latter stands at the second bar, in the parts sometimes at the first. There are no expression marks in the Score.

The *Symbolum Nicaenum*, as Bach's generation called the Nicene Creed, does not suggest itself as an ideal text for musical treatment. Beethoven, like Mozart and Schubert, was satisfied with a conventionally florid setting, careless to explore or illustrate its dogmatic subtleties. Bach, on the other hand, is obviously concerned with them, but without sacrificing his art. The *Credo* is glorious as pure music, and there are no anti-climaxes. After the solidly affirmed 'I believe' of No. 12, Bach looks forward to the 'Et resurrexit' (No. 17) as the goal toward which the music, like the words, must move, and refuses by anticipating to diminish its impressiveness.

The *Credo* includes eight movements, all but two of which are Choruses. Perhaps Bach felt that no foundation less solid could support fundamentals. The first movement, the Chorus 'Credo in unum Deum' (No. 12), is built upon the Intonation associated with the Creed for more than fifteen hundred years and still in general use :



This severe Latin theme¹ is declaimed above what has been aptly called a 'steadfast and confident' procession of pedal crotchets, an inexorably pulsing foundation which persists until the final bar, and symbolizes the unshakeable solidarity of the Church's faith, giving the movement a demeanour, in Sir Hubert Parry's words, 'positively fierce in its intensity'.² Nor is it the only device Bach employs

¹ That it was sung at St. Thomas's we know from Vopelius, p. 497.

² J. S. Bach, p. 316.

to illustrate the impregnability of the Christian belief. At bar 13 from the end of the movement (p. 97, line 2, bar 4) a remarkable passage begins with the entry of the vocal Bases. While they declaim the Intonation in augmentation, the Second Sopranos and Altos sing it in its normal form, the First Sopranos answer in syncopation, and the First and Second Violins discuss it in imitation. Such *tours de force* were congenial to composers of the polyphonic school, and to Bach more so than all. But there can be little doubt that the deliberate object of this interweaving of the *motif* was to enforce by musical device the unity and solidarity of the Catholic Faith.

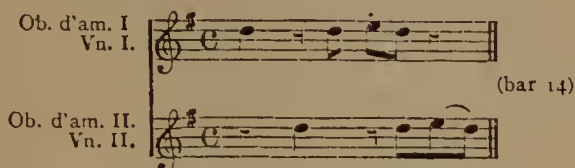
The next movement, the 'Patrem omnipotentem' (No. 13), withdraws us from the incensed interior in which the preceding number placed us. It pictures the Father throned in majesty, the full orchestra and the seraphic trumpets painting a scene which, glorious and inspired as it is, but faintly anticipates the splendours the *Sanctus* will later unfold. The movement, in fact, affords an illustration of Bach's unerring sense of balance. For whereas the text must have moved his creative impulse urgently, it is actually clothed in old material, as has been remarked already,¹ somewhat formal, yet impressive.

Bach treats the 'Et in unum Deum' (No. 14) as already he had treated No. 7. Both expound the relations of the First and Second Persons of the Trinity. Both are consequently in Duet form, and in both the dogmatic formulae of the text are illustrated and enforced. As Schweitzer points out,² the voices follow each other in canonic imitation, the one proceeding out of the other as the words declare

¹ *Supra*, p. 21.

² Vol. ii, p. 319.

the Son to proceed from the Father. Spitta observes ¹ that the 'et in unum' phrase is tongued or bowed differently by the Violins and Oboes, detached quavers being answered by slurred notes :



and supposes it, perhaps with exaggeration, another device of Bach's to illustrate the diversity of the fundamental Unity of Persons. As in No. 7, Bach illustrates the passing of the Godhead into Man by descending orchestral passages, the first at bars 21-2 (p. 107, line 3, bar 3), the second at bar 8 from the end. From bar 64 onward (p. 111, line 2, bar 2) Bach's first version of the movement was set to the words 'et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est', which subsequently he withdrew and set in a separate number (No. 15). The descending orchestral passage, intended to illustrate the words 'incarnatus' and 'homo factus est', remains equally relevant to 'descendit de coelis'.² But, as a whole, the movement is formal, and the least attractive in the Mass.

The Chorus 'Et incarnatus' (No. 15) was an after-thought. Bach felt the obligation to treat the Mystery of the Incarnation by itself, and short as the movement is, simple as is its construction, he conveys with extraordinary impressiveness a brooding sense of awe and mystery. The throbbing, pulsing Continuo

¹ Vol. iii, p. 51.

² The discarded version is printed in Novello's score, p. 200.

suggests a nebulous cosmos awaiting vivification. Above, the Violins in unison fashion a hovering figure which typifies the life-giving Spirit. Between these outer lines of symbolic meaning the vocal parts enter quietly and separately upon a descending subject to the words 'et incarnatus', as though conducting the life-giving Spirit to the still inchoate substance. At the fifth bar from the end (p. 117, line 2, bar 1) Bach's symbolism interprets the throbbing Continuo, the lightly falling subject on the Violins, and the intermediate vocal medium. For, upon the words 'et homo factus est' the Violins for the first time (bar 5 from the end) divide, their hovering theme sinks to a temporary and inconclusive close, while simultaneously it appears in the Continuo to indicate the unity of Flesh and Spirit; the Sopranos and Altos, by their ascending phrases, seeming to declare the consequent elevation of the Manhood into God.

The next movement, the 'Crucifixus' (No. 16), is one of the supreme utterances of sacred music. That it is so is the more wonderful, since it is an adaptation¹ and in form a Passacaglia, an ancient Spanish dance in triple measure above a recurring ground-bass or *basso ostinato*.² Bach used the same form for one of the greatest of his Organ works, and his success in ennobling these popular rhythms is shown by his use of one of them at this supreme moment in the Mass. The *basso ostinato*, a chromatic 'grief' phrase of four bars, is repeated thirteen times with a persistence that adds to the tragic intensity of the picture. Each vocal part enters separately, enunciating the word 'crucifixus' in amazed horror before the uplifted Cross and its drooping burden. The last five bars Bach marks with one of his rare

¹ *Supra*, p. 22.

² *Supra*, p. 23.

directions, *piano*. The instruments are silent, excepting the Continuo's persistent throbbing. The Sopranos and the vocal Basses take up its theme, and with it lower the dead Christ into the tomb.¹ It is a passage of very searching pathos, lightened by the unexpected and arresting change of key from E minor to its relative G major on the final chord, conveying an impression of sudden release and triumph. As Mr. Sedley Taylor² comments: 'The two great sayings, "It is finished", and "He shall see of the travail of His soul and shall be satisfied", seem summed up in these few wonderful progressions.'

Good Friday passes into Easter Day at the 'Et resurrexit' (No. 17), a long chorus built upon the jubilant theme proclaimed by the Sopranos in its opening bars. The movement is in three divisions, separated and concluded by orchestral *ritornelli* which keep apart the three scenes it presents: the Resurrection, the Ascension, and the Second Advent. The whole is dazzling and vivacious, especially the jubilant 'et iterum venturus' (p. 129), which is positively exhilarating.

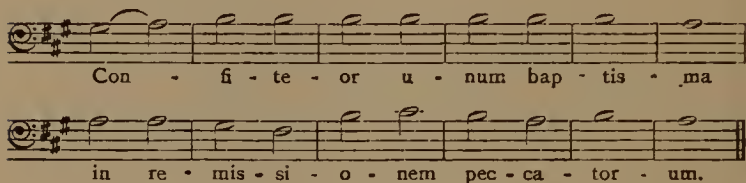
The next movement, the Bass Aria 'Et in Spiritum Sanctum' (No. 18), calls for little comment. Bach clearly desired a contrast to No. 17 and to the greater Chorus that follows. The word 'vivificantem', seizing his imagination, inspired the fresh and tuneful air to which the words are set. If we adopt Spitta's image of the Mass as a territory of mountains and valleys, we may hold this movement a place of rest before ascending new heights.

No. 19 is one of the peaks, and with it Bach's exegesis

¹ *Supra*, p. 25.

² *John Sebastian Bach's Mass in B minor in Cambridge, 1908*, p. 18.

of the *Credo* ends. The movement is long and in two sections—the ‘Confiteor’ (pp. 141–51) leading through the wonderful *Adagio* (p. 151, line 2) to the ‘Et expecto’ (pp. 153–62). Like the ‘Credo’ (No. 12), the ‘Confiteor’ exhales a Roman atmosphere, and it is not an accident that a similar procession of confident pedal crotchets reaffirms the solidarity of the Church’s Faith. The old plainsong Intonation of the ‘Confiteor’



was not suitable to form the subject of the movement. But (p. 147, line 2, bar 1) it is introduced in a *stretto* between the vocal Bases and Altos, and the vocal Tenors (p. 149, line 1, bar 2) later declaim it in augmentation. Upon its conclusion the five voices pass to the extraordinary passage marked *Adagio* (p. 151), at the words ‘et expecto’. These twenty-six bars, though they are transitional, paint one of the great pictures of the Mass. In groping harmonies Bach fashions Ezekiel’s vision of the dead world, but in confident hope of the approaching miracle of the Resurrection. Spontaneous as it appears, the section is worked out with infinite care. Notice, for instance, the atmosphere of wonder and anticipation in the two Soprano utterances of the words ‘et expecto’ (pp. 151–2). Again, the Bases (p. 152, line 2, bars 1–3) soar to the height of their compass on the word ‘resurrectionem’ and plunge to its depths on the word ‘mortuorum’. Notice also that the change in the Continuo at the *Adagio* heightens the sense of expectancy, while its

affinity to the *basso ostinato* of the 'Crucifixus' reveals Bach's care to associate at this point the cardinal facts of the Christian Faith.

With the repetition of the words 'et expecto' (p. 153), *Vivace ed Allegro*,¹ the scene changes. The word 'expecto' is declaimed confidently. The Trumpets and the full orchestra sound a soaring *motif*, the exultant song of the risen dead, and after a triumphant 'Amen' the *Credo* ends upon a final and assertive crotchet.

SANCTUS

No. 20. *Coro.* SSAATB. Tr. i. ii. iii; Timp.; Ob. i. ii. iii; Vn. i. ii; Va.; unfigured Continuo. (168 bars.)

There are no expression marks in the Score.

*No. 21. *Coro.* SSAATTBB. Tr. i. ii. iii; Timp.; Fl. trav. i. ii; Ob. i. ii; Vn. i. ii; Va.; unfigured Continuo. (148 bars.)

Only the expression marks, *piano*, *forte*, between bars 104-15 in Novello's edition (p. 187) are in the Score. A copy of the Score in the possession of the Cäcilienverein at Frankfurt-am-Main delays the entry of the Continuo till bar 2, and of the Flutes till bar 3, Oboes till bar 4, Violins till bar 5, Violas and Trumpets till bar 6, interposing four whole bars between the first and second choral passages. There is no authority for this reading.

No. 22. *Aria.* T. Vn. Solo; unfigured Continuo. (57 bars.)

Neither in the complete Score nor elsewhere is the *obbligato* assigned to the Violin by name. There are no expression marks.

After the ecstatic adoration of the *Gloria* and *Credo*, it would seem impossible that Bach should hold any colours in reserve on his palette. And yet, for glory of utterance, the *Sanctus* (No. 20) stands by itself. A detail in Isaiah's vision perhaps prescribed the form of the movement. Bach read of the seraphim that 'one cried unto another'.² Therefore a consider-

¹ *Supra*, p. 25.

² The significance of Bach's six-part vocal harmony is discussed *supra*, pp. 17, 31.

able part of the movement represents the antiphony of seraphic hosts, the two Sopranos and First Altos voicing one, and the Second Altos, Tenors, and Basses, the second angelic choir. The anthem of adoration rests upon a Bass as solid as the 'Credo's', a mighty 'step' *motif* that strides in octaves and arches the heavens, most powerful and yet most tranquil and assured:



The movement is of overwhelming sublimity, and is followed (p. 170) by the second section of the Angelic Hymn, the 'pleni sunt coeli', the second of the $\frac{3}{8}$ choruses in the Mass, instinct with the pure-hearted gaiety Bach never fails to instil into them.

The 'Osanna' (No. 21) is the only one of the adapted choruses written originally to secular words.¹ A *pièce d'occasion*, the movement has a splendid brilliancy which justifies Bach's adaptation of it.

After No. 22, itself perhaps an adaptation, the only Tenor Aria in the Mass, the 'Benedictus' concludes with a repetition of the 'Osanna'.

AGNUS DEI

*No. 23. *Aria*. A. Vn. i. ii (unis.); unfigured Continuo. (49 bars.)
Bach's expression marks are correctly entered in the Novello vocal score.

*No. 24. *Coro*. SSAATTBB as SATB. Tr. i. ii. iii; Timp.; Fl. trav. i. ii col. Ob. i. ii; Vn. i. ii; Va.; unfigured Continuo. (46 bars.)

With occasional divergences Vn. i. ii, Va., and Cont. are with SATB respectively. The wood-wind doubles Vn. i. ii, with minor differences. There are no expression marks in the Score.

¹ *Supra*, p. 26.

The last division of the Mass consists of two numbers. Bach makes no effort to create a climax. After the *Sanctus* and 'Osanna' the liturgy subsides to a quiet *Nunc dimittis*. The first movement of the *Agnus Dei*, the Alto Aria 'Agnus Dei' (No. 23), is borrowed as to three-fourths of its subject.¹ But the words fit the music so ideally that it is difficult to believe it not to have been written for them. Its mood differs widely from Beethoven's setting of the words. Bach interprets them as the confident utterance of the sinner assured of pardon. Beethoven, as Schweitzer remarks,² treats them as 'the cry of the pained and terrified soul for salvation, almost dreadful in its intensity', developing them to a conclusion significantly marked *timidamente*, in which the cry for mercy is worked up to a final shriek of the Soprano on a high A flat.

The same contrast of treatment is observable in the final movement of the Mass, the Chorus 'Dona nobis pacem' (No. 24). Beethoven uses the words to support a Symphonic climax. Bach does not even find fresh music for the words, but repeats the 'Gratias agimus' (No. 6).³ It is useless to speculate on the reason. But the result is evident. A prayer for peace is converted into an act of fervent and restrained thanksgiving, while a broad, catholic atmosphere is preserved to the end by the reappearance of the modal phrase on which the Trumpets insist brilliantly upon their every entry.

¹ *Supra*, p. 27.

² Vol. ii, p. 323.

³ Bach's changes in the orchestral score, already referred to (*supra*, p. 20), are also significant of his purpose here.

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